SUMMER PROGRAM SEAL 1995

Frankie Lupe practicing the Hoop Dance, 1994.
The Culture of the White Mountain Apache Conference.
Photo: Ed Burnam

Classes for College Credit

Summer Session I:
June 5 - 30

Summer Session II:
July 10 - August 4

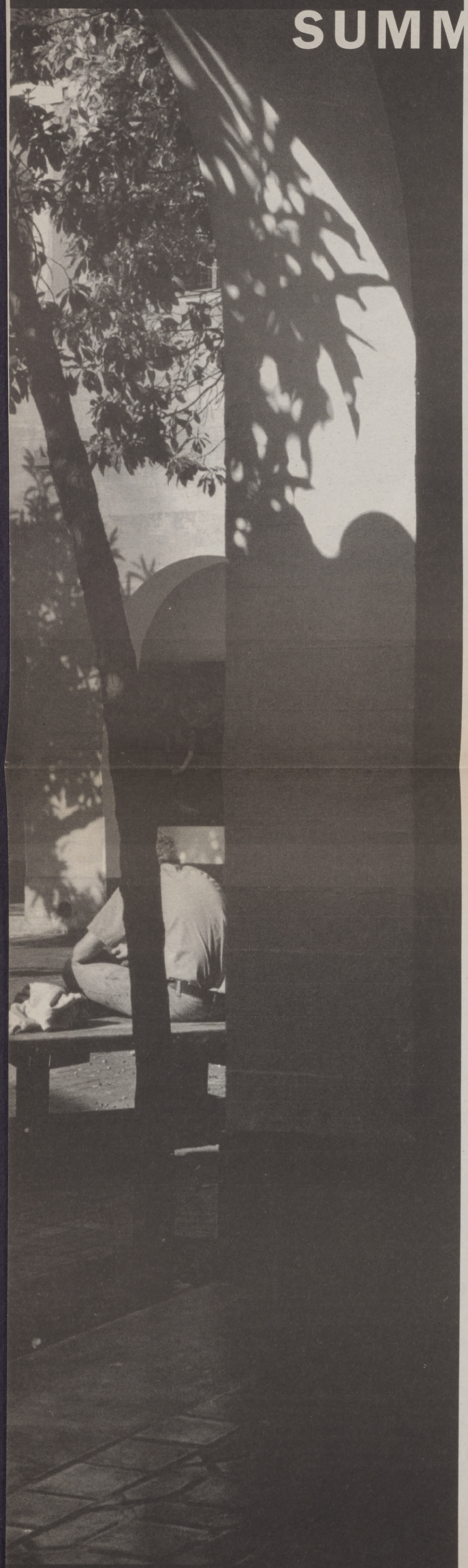
Summer Session II:
***Photography and Community* workshops**

August Conferences

Art Writing Conference:
August 4 - 11

Art/Psyche/Spirit:
August 22 - 29

The Culture of the White Mountain Apache:
August 7 - 25



SUMMER means

SPECIAL PROGRAMS AT

SFAI

The San Francisco Art Institute is known for its unique approach to studio fine art education, combining depth of exploration with commitment to individual expression. Our 1995 summer program of courses for college credit offers a richness of experience that includes special opportunities available only during this season.

New and continuing students are encouraged to put together a program that focuses intensely in one area or to use this opportunity to explore new media and ideas. Those wishing to study specific issues in contemporary art and culture may enroll in one of the August Conferences. This year's featured topics include *Art Writing*, *Art/Psyche/Spirit*, and a unique seminar combining studio work and travel, *The Culture of the White Mountain Apache*.

Summer is special at SFAI

We invite you to join us.

The 1995 Summer Faculty will include:

KENNETH BAKER

BILL BERKSON

EDWARD BURNAM

ANN CARTER

GLEN HELFAND

DAVE HICKEY

RUPERT JENKINS

YOUNG KIM

PHILIP KLASKY

BRENDA LOUIE

RUPERT LUPE

FRED MARTIN

BRADLEY McCALLUM

LONG NGUYEN

ANNA NOVAKOV

TRENA NOVAL

MOIRA ROTH

AND OTHERS

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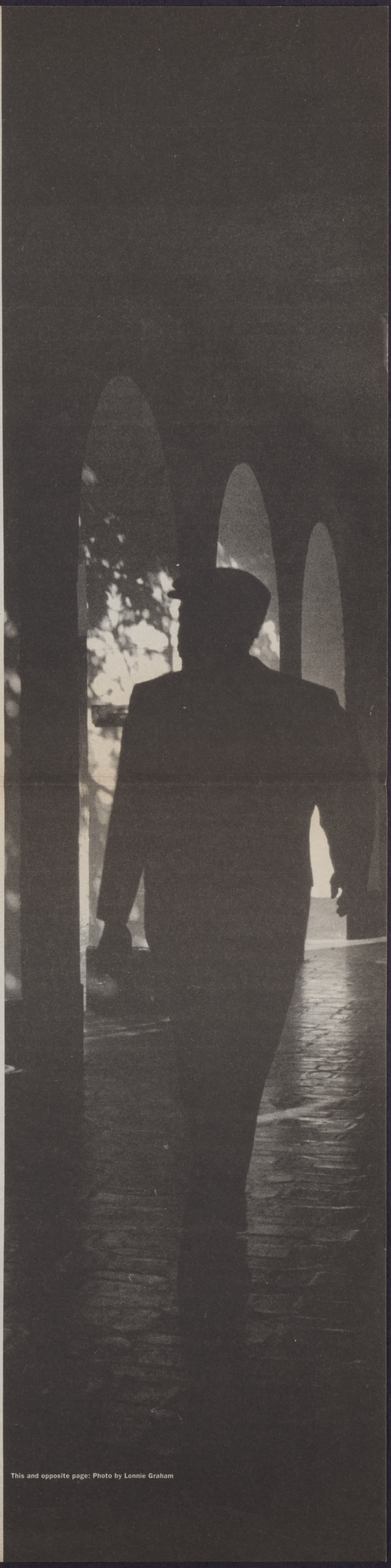


This and opposite page: Photo by Lonnie Graham

Long Nguyen: *Tales of Yellow Skin #5*
Oil on canvas, 66" x 66"

Summer Session I JUNE 5 - 30

Summer Session I and II both offer a choice of intensive classes that meet Monday through Friday for four weeks. Summer Session II also includes three one-week photography workshops that may be taken separately for one unit each, or as a package for three units. This schedule maximizes the individual's daily commitment and immersion in their working process, making it possible to develop skills and concepts at an accelerated rate.

FACULTY

Ann Carter, *(MFA, San Francisco Art Institute) is an artist whose work embraces diverse media, from painting to sculptural installation. Her work has been widely shown in solo and group exhibitions, including "The Thing" in New York, NY; "Maquettes," at the Musee Valle d'Aosta, Valle d'Aosta, Italy; Socrates Sculpture Park, Long Island City, NY; and the Oakland Museum. Her upcoming activities include participation in a traveling exhibition, "From Plastic Form to Printer's Plate" and the "Home(less)" exhibition at Pro Arts, Oakland, CA. She is represented by the Braunstein Quay Gallery in San Francisco, where she will have a solo exhibition later this year.*

PA10

DRAWING I & II
3 UNITS

This intensive course will utilize and explore a wide range of drawing media, techniques and concepts.

The class is intended for all levels of students from any department or area of interest. It will thoroughly acquaint students with all aspects and forms of drawing as a technical and expressive medium. The course will initiate, strengthen and focus the creative development of each student's expressive personal vocabulary. Utilizing studio work, critiques, guest artists, slide lectures and discussion, we will examine how ideas of personal and social expression, communication, intention, narrative and content are manifest through visual impact, in addition to issues of composition, mass, light, line, space and color. This course satisfies an SFAI degree requirement in Major Studio or Studio Elective.

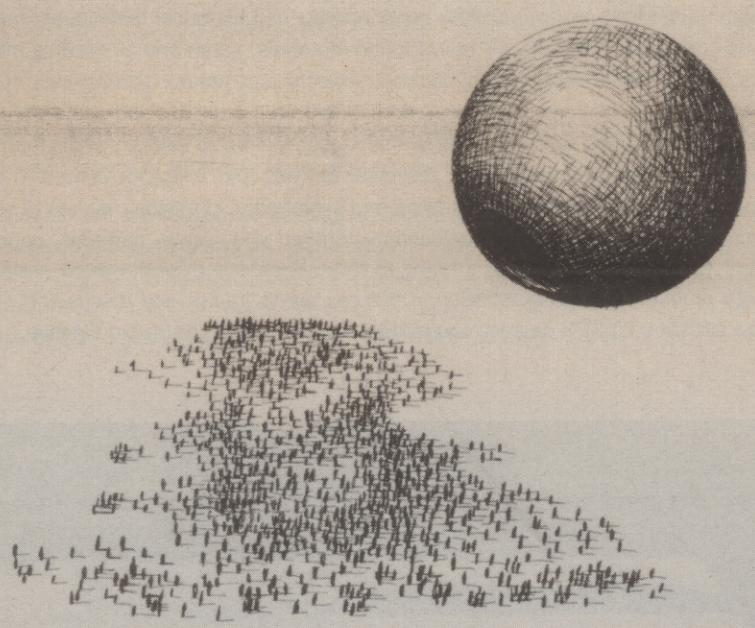
Please note: on the first day of class, June 5th, class will begin at 10:30 am because of registration.

Instructor:
Ann Carter

Hours:
M-F
9 am – 1 pm

Studio
13

Prerequisite:
None



Ann Carter: *Eyeball After Redon #11*
Ink on paper, 12" x 9", 1995.

FACULTY

Long Nguyen *(MFA, San Jose State University) was born in 1958 in Nha-Trang, Vietnam. He came to Tennessee as a refugee in 1975. He currently lives and works in Oakland, CA. He is the recipient of an National Endowment for the Arts Fellowship and a Eureka Fellowship from the Fleishhacker Foundation. His works have been shown extensively, including invitational exhibitions at the Oakland Museum, the Walker Art Center, the San Jose Museum of Art, The Asia Society in New York City, the Tacoma Art Museum, the University of Hawaii and Center for the Arts at Yerba Buena Gardens, among others.*

PA20

PAINTING I & II
3 UNITS

This course assists students in intensifying their involvement with painting through the exploration of new methods and concepts.

Individualized challenges and critiques will be provided for advanced students. Students will be encouraged to pursue their individual artistic vision while developing skills and confidence through critical discipline, constructive criticism, risk taking and productive work. Heightened perception and the fullest use of individual capacities are primary concerns. This course satisfies an SFAI degree requirement in Major Studio or Studio Elective.

Instructor:
Long Nguyen

Hours:
M – F
1:45 - 5:45 pm

Studio
115

Prerequisite:
None

Summer Session II July 10 - August 4

PA20

PAINTING I & II
3 UNITS

Instructor:
Brenda Louie

Hours:
M-F
9 am – 1 pm

Studio
115

Prerequisite:
None

This course assists students in intensifying their involvement with painting through the exploration of new methods and concepts.

Individualized challenges and critiques will be provided for advanced students. Students will be encouraged to pursue their individual artistic vision while developing skills and confidence through critical discipline, constructive criticism, risk taking and productive work. Heightened perception and the fullest use of individual capacities are primary concerns. This course satisfies an SFAI degree requirement in Major Studio or Studio Elective.

Please note: on the first day of class, July 10th, class will begin at 10:30 am because of registration.

F A C U L T Y

Brenda Louie *(MFA, Stanford University) currently teaches at California State University in Stanislaus. Her work has been exhibited extensively in many solo and group exhibitions, including "Leaving Home II" the Tresidder Gallery, Stanford University; "Leaving Home" at The American River College Art Gallery, Sacramento, CA; and The Judith Weintraub Art Gallery, Sacramento, CA. She is currently preparing for an upcoming exhibition, "Art into Experience" at the Crocker Art Museum in Sacramento, CA.*

PA50

2D/3D AND DRAWING:
FORGING A RELATIONSHIP
3 UNITS

Instructor:
Ann Carter

Hours:
M-F
1:45 - 5:45 pm

Studio
13

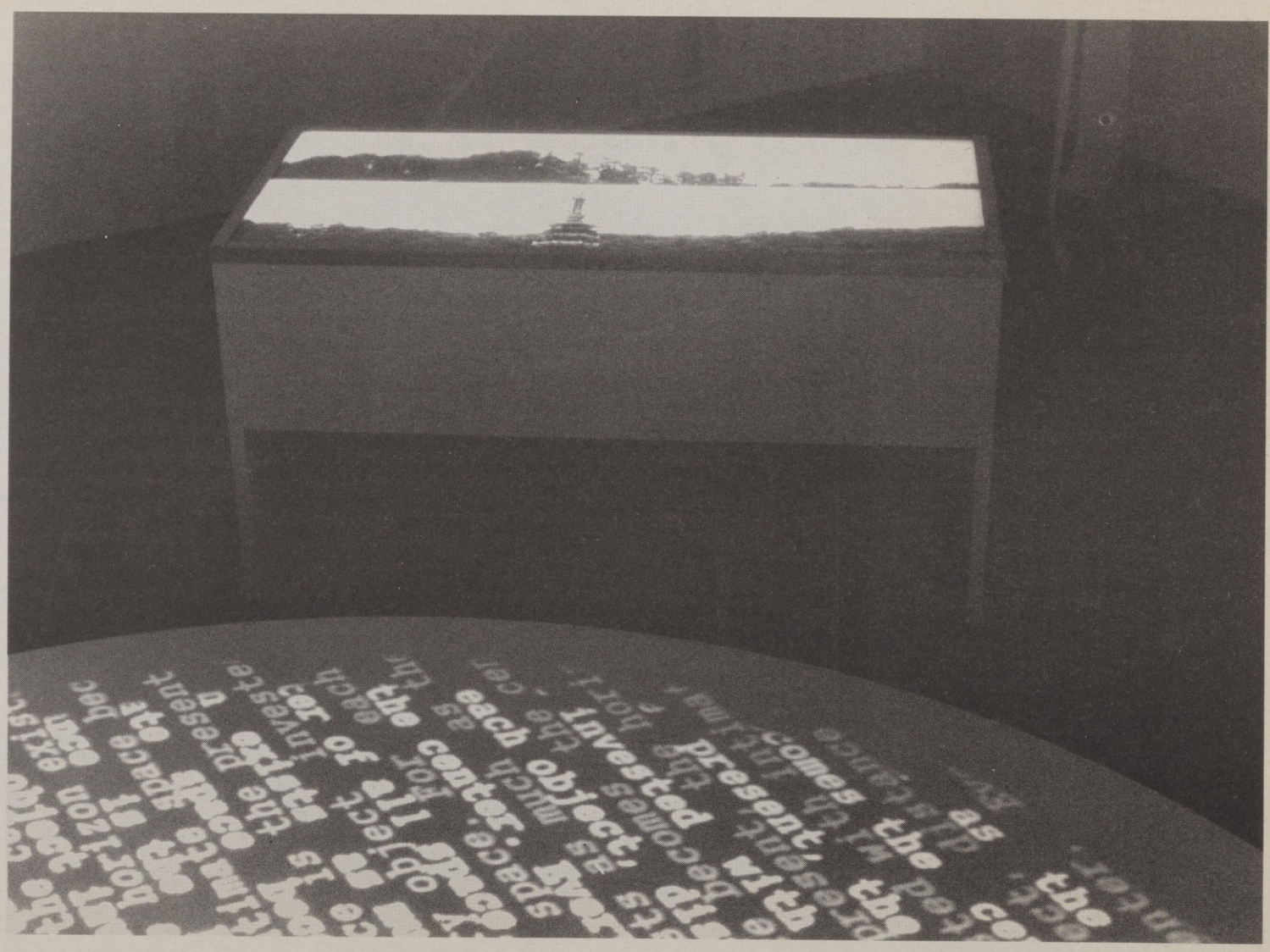
Prerequisite:
None

This intensive course will explore a wide range of aspects of drawing and three-dimensional work, utilizing various traditional and non-traditional materials.

Through studio work, we will explore contemporary and historical techniques, materials and concepts. Students will utilize found materials, paper and all drawing media, books, wood, fabric, recycled art, recycled objects and natural substances. Other two and three dimensional materials and concerns are welcome and can be brought in as additional areas of study. The primary focus will be to initiate, strengthen and expand the pre-existing knowledge, technical abilities and concepts utilized in each student's personal vocabulary of drawing and sculptural expression. Issues of visual impact, spatial concerns, communication/intention, site, scale, narrative, concept, content and the relationship of drawing to three dimensional work will be examined through studio work, demonstration, critiques, guest artists and discussion. This course satisfies an SFAI degree requirement in Major Studio or Studio Elective.

F A C U L T Y

Ann Carter, *(MFA, San Francisco Art Institute) is an artist whose work embraces diverse media, from painting to sculptural installation. Her work has been widely shown in solo and group exhibitions, including "The Thing" in New York, NY; "Maquettes," at the Musee Valle d'Aosta, Valle d'Aosta, Italy; Socrates Sculpture Park, Long Island City, NY; and the Oakland Museum. Her upcoming activities include participation in a traveling exhibition, "From Plastic Form to Printer's Plate" and the "Home(less)" exhibition at Pro Arts, Oakland, CA. She is represented by the Braunstein Quay Gallery in San Francisco, where she will have a solo exhibition later this year.*



Young Kim: *Attachment/Detachment*
Detail of Installation, 24'x 18'x 18'
Light boxes, table, slide projection, banners,
1994.

Summer Session II July 10 - August 4

PHOTOGRAPHY AND COMMUNITY *One week each*

These three one-unit workshops may be taken individually or as a series for three units total. Each workshop runs for one week, with class held everyday M-F from 9 am - 1 pm, and all day on Saturday from 9 am - 5 pm. Due to the brief, intensive nature of these classes, late registration is not permitted.

FACULTY

Bradley McCallum *(MFA, Yale School of Art), has spent the last six years creating site-specific community based artwork. His recent public art projects have received public funding from the Maine Humanities Council, the Maine Community Foundation, the Boston Film and Video Foundation, the New England Foundation for the Arts, the National Endowment for the Arts and the Maine Arts Commission. His work "Shroud: Mothers Voices, a memorial for victims of gun violence New Haven CT" has been installed at the Yale University Art and Architecture Gallery, the New Haven City Hall and the Maloney Correctional Institution, among others, and will soon be installed at the Philadelphia Art Alliance. He is currently involved in three projects: a memorial for homicide victims in Detroit, the "Manhole Cover Project: A Colt Gun Legacy" in Hartford CT, and "Permanence of Memory: Maine Veterans and Civilians Remember World War II" at Battery 201, Cape Elizabeth, ME.*

During this intensive workshop, students will create a site-specific public memorial that explores the shifting role of the audience.

Students will work in collaborative teams and will be encouraged to combine photographs or photographically derived images with other media in such a way that their subject is tied to the history of their site. This course satisfies an SFAI degree requirement in Major Studio or Studio Elective.

Instructor: Bradley McCallum

Dates: July 10 - 15

Studio 16/Darkroom

Prerequisite: Completion of 1 college level photography class

PH102

CONTEMPORARY MEMORIALS: MEMORY INTO ACTIVISM
1 UNIT

FACULTY

Young Kim *(MFA, California College of Arts and Crafts) approaches art from an interdisciplinary background in order to cross boundaries and create a new artistic identity. Her background in photography includes using photographic media as a tool to explore autobiography, identity and culture. She has taught at SFAI and is the recent recipient of A National Endowment for the Arts/Arts International Travel Grant for Artists and a NEA Regional Fellowship for Visual Artists in Photography. Recent exhibitions include "Points of Entry: Tracing Cultures" at the Ansel Adams Center for Photography in San Francisco, "Cultural Identities and Immigration: Changing Images of America in the 90's" at the Oliver Art Center, California College of Arts and Crafts, Oakland, CA and "Across the Pacific: Contemporary Korean and Korean-American Art" at the Queens Museum of Art in Queens, NY.*

This course concentrates the use of photography as a tool to explore autobiography in various aspects of personal, social and cultural contexts.

Students are encouraged to develop an individual project that examines the complex issues of self identity and its relationship to current cultural conditions. Classes will include intensive critique, assignments, critical readings, discussion, slide presentations and final presentations of student's visual projects and artist statement's. This course satisfies an SFAI degree requirement in Major Studio or Studio Elective.

Instructor: Young Kim

Dates: July 17 - 22

Studio 16/Darkroom

Prerequisite: Completion of 1 college level photography class

PH103

SELF, IDENTITY AND CULTURE
1 UNIT

FACULTY

Rupert Jenkins *is a photography curator and editor living in San Francisco. Over the past ten years, he has organized numerous exhibitions, lectures and conferences related to contemporary photography and media for San Francisco Camera Work and Eye Gallery. He has just finished editing a book entitled* Nagasaki Journey: The Photographs of Yosuke Yamahata *and consulted for the touring exhibition by the same name, to open simultaneously at the Friends of Photography, SF, and the International Center for Photography, NY, this summer. He is currently coordinating the publication of three books about immigration and photography for the Friends of Photography, SF.*

Trena Noval *is a multi-media artist and curator. For the past several years, her projects have focused on community actions. She is founder of "Bloodline Project," a group collaboration about AIDS awareness and education. Other projects include co-collaboration of "by word of mouth," a public artwork that is actively researching and creating a multi-media library about the notion of women's voices and female systems of communication and "Moving the Message: Artists Social Actions from Public to Private. She has recently received a 1995 SF Arts Commission Grant through SF Camerawork to guest edit the fall issue of* Camerawork, a Journal of Photographic Arts *on women artists and social action.*

This class is a seminar focusing on arts activism and the effort by artists to change social consciousness.

Discussions will involve defining how these actions fit into the art world and function within specific communities as a vital proponent for change. Students will look at artists whose work encompasses both officially sanctioned and guerrilla strategies; discuss public perceptions; examine the evolving criteria for creating successful and meaningful "public" art based in social consciousness; probe the increased corporate influence on socially conscious art; examine ways artists have creatively grappled with fundamental social issues in a variety of public spaces; and discuss possibilities for locating public venues and funding sources. This course satisfies an SFAI degree requirement in Major Studio or Studio Elective.

Instructors: Rupert Jenkins and Trena Noval

Dates: July 24 - 29

Studio 16/Darkroom

Prerequisite: Completion of 1 college level photography class

PH104

ART AND SOCIAL ACTIONS
1 UNIT

August Conference Series August 1995

The San Francisco Art Institute has been presenting summer conferences dealing with aspects of contemporary art and culture for ten years. These intensive seminars and related public programs provide one of the most vital arenas in the United States for exploration and dialogue. Credit can be granted for either Summer or Fall Semester. You must indicate which semester you are applying credit toward on the registration form when you register.

AH155

ART WRITING CONFERENCE
3 UNITS

Instructors:
Bill Berkson,
with guests
Dave Hickey
Anna Novakov
Glen Helfand
Kenneth Baker
Moira Roth
and others

Dates:
August 4 - 11

Location
Studio 16

Prerequisite:
One year of college art history or theory

Now in its ninth year, this conference on art criticism offers an unparalleled opportunity for artists, students, critics and the general public to work with leading art professionals in a program led by noted poet and critic Bill Berkson.

The conference provides an intensive forum for the discussion of the issues that influence art criticism in today's art world and includes both lectures by guests and hands-on writing exercises. The schedule of seminars and lectures will include I. Issues of Art Criticism, II. Criticism as Seeing and Writing, and III. Special Events.

Class meets 9 am - noon and 1 - 4 pm Saturday, August 5 and Monday through Friday, August 7 - 11.

Reception for Conference participants: Friday, August 4th, 5:30 - 7:00 pm, Diego Rivera Gallery, SFAI.

Keynote Lecture: Dave Hickey, Friday, August 4th, 7:30 pm, Lecture Hall

Panel Discussion: (TBA)

Participants in the Art Writing Conference can earn 3 units of college credit. This course satisfies SFAI undergraduate and graduate requirements as an elective in Art History or Letters and Science.

Individuals may enroll in the Art Writing Conference on a non-credit, space-available basis after July 1st for a tuition of $800. For non-credit space reservations, call SFAI Extension and Summer Programs Office at 749-4554.

FACULTY

Dave Hickey *received the College Art Association's 1993 Frank Jewett Mather Award for Distinction in Art Criticism for his book* The Invisible Dragon. *He is contributing editor to* Art Issues *and* Parkett, *and currently holds the position of Associate Professor of Art Criticism and Theory at the University of Nevada, Las Vegas.*

Anna Novakov *teaches art history at the Art Institute and contributes regularly to* Art Presse *and other magazines.*

Glen Helfand *is a curator, contributing editor to* SF Weekly, *and has contributed articles to* Art Issues, Vibe, *and* New Media.

Kenneth Baker *is the art critic for the* San Francisco Chronicle *and a regular contributor to* Art News, Artforum *and other journals.*

Moira Roth *is an art historian, critic and Professor of Art History at Mills College.*

Bill Berkson*, poet and art critic, is Director of Letters and Science at the Art Institute and is a corresponding editor for* Art in America.

IN150

ART, PSYCHE, SPIRIT:
A WORKSHOP CONFERENCE ON THE SPIRITUAL IN CONTEMPORARY ART
3 UNITS

Instructors:
Fred Martin and
Karen Malik

Dates:
August 22 - 29

Location
Studio 13

Prerequisites:
None

This seven-day course explores the psychological and spiritual dimensions of the art process. Designed as both studio exploration and transpersonal retreat, the course will survey the main spiritual traditions of Asia and the West, their techniques for psychic transformation and the art that was a part of their spiritual work, while reviewing 20th century concepts of mind/body/spirit relationships and their relevance for 21st century art.

Academic work will be combined with critiques of student work from the aesthetic, psychological and spiritual perspectives presented in class. Direct studio work will culminate in a "Transpersonal Access" week-end retreat at the Westerbeke Ranch Conference Center in the Sonoma hills. Students registering for credit will be additionally responsible for a 5-7 page essay on the roles of mind, body and spirit in their own work.

The course will begin on Tuesday, August 22 at 7:30 pm in the SFAI Lecture Hall with "Art and Spirit: Two Processes, One Life," a public lecture by Fred Martin. It will continue from 9:00 am - noon and 1:00 - 4:00 pm, Wednesday August 23 through Sunday, August 27 in the Art Institute Studio 13. The course moves to the Westerbeke Ranch Conference Center in the Sonoma Hills from 5:00 pm, Sunday, August 27th through 3:00 pm, Tuesday, August 29th.

Participants in this conference can earn three units of college credit. This course satisfies SFAI requirements in Studio elective or Letters and Science elective.

Important: *Please note that there is a $190.00 non-refundable housing fee for room and board for the retreat at the Westerbeke Ranch Conference Center. This fee is in addition to and separate from the course tuition deposit of $300. The $190.00 housing fee must be paid to the SFAI Cashier by all students, credit or non-credit* ***before July 1st*** *in order to hold a reservation in this class.*

Individuals may enroll in the Art, Psyche, Spirit Conference on a non-credit, space-available basis for a tuition of $800 plus the non-refundable housing deposit of $190 after June 15. For non-credit space reservations, call the SFAI Extension and Summer Programs Office at 749-4554.

FACULTY

Fred Martin *has been exploring and teaching in the archetypal aspect of both contemporary and historical art from all cultures for many years, both through his art history survey courses at the Art Institute, and through his own art and writing.*

Karen Malik, *a spiritual teacher with extensive experience and a thorough background in biofeedback work, has served for many years as a Trainer with the Monroe Institute of Applied Sciences. Ms. Malik holds an MFCC and is in private practice in San Francisco and Mill Valley.*

LS150F

THE CULTURE OF THE WHITE MOUNTAIN APACHE
3 UNITS

Instructors:
Edward Burnam
Rupert Lupe
Philip Klasky
and guests

Dates:
August 7 - 25

Location
See itinerary

Enrollment is limited; early registration is advised.

Prerequisites:
Completion of a brief questionnaire and brief interview with faculty organizers

F A C U L T Y

Collaborative Organizers: **Edward Burnam** *(Lecturer, American Indian Studies),* **Rupert Lupe** *(Apache Educator),* **Philip Klasky** *(Environmental Activist), with San Francisco urban Indian community leaders and activists, White River community tribal elders, community leaders, traditional crafts people and dancers. Various museum curators will also be involved as presenters.*

The intent of this course is to guide students through an original praxis that gives insight into an authentic Native American cultural study.

Students will be asked to review the historical and contemporary conditions of the Apache people based on an interactive experience. Instruction will take an ethnic studies perspective in the analysis of class information. Gathering information on location will give students a first hand look at American Indian culture. The intent is not to appropriate the Apache culture. Instead, information that is gathered will be used to supplement the student's experience in order to complete their projects. These projects will culminate in a journal that will be represented in a creative project of the student's choice and will reflect individual as well as group interpretations of knowledge gained during class experience. One important emphasis of the study is the group dynamic as it pertains to the class itself and its relationship with the White River community. The project is due in December and should reflect the sum total of the student's various experiences.

We will begin in San Francisco with a week of evening presentations, reading and discussions to review the historical and contemporary relationship of the "Indian" image. Two weeks will be spent in travel and living on the Apache reservation to allow students to gather information on location. Daily social interaction within the community will provide participants an opportunity to explore their own responses to the communal orientation of the tribe.

Itinerary: We will travel by car to the Mojave Desert where Philip Klasky will explain the negative impact and environmental consequences of the proposed nuclear waste dump on traditional Mojave land. Arriving in Phoenix, the class will visit the Heard Museum for a guided tour and presentation of photographic archives. Continuing on to Tucson, we will camp at the Saguaro Monument for two nights where Mr. Klasky will continue his discussion regarding the desert ecosystem. During the stay in Tucson, the class will visit San Xavier Mission and the Center for Photography at the University of Arizona. At The White River Reservation at Fort Apache, the group will be introduced to the Lupe family and various members of the White River community. We will tour the reservation, draw at the ancient Anasazi ruins at Knishba, and meet with tribal elders, traditional craftsmen, singers and dancers. Activities will include storytelling by elder Eva Watts, a presentation by the Apache Crown Dancers and a rodeo demonstration by Rupert Lupe. Students are also encouraged to attend the Sunrise Ceremony, a weekend long celebration of a woman's coming of age.

Also planned are trips to the nearby traditional village of Cibique and the ruin of Grasshopper, as well as an early morning hike to a high mountain meadow to view wild horses and elk. After leaving White River the group will be free to further explore the region before returning home.

Important: *An application questionnaire and detailed information packet are available through the Office of Extension and Summer Programs, 749-4554. Completion of the application questionnaire and a brief interview with the organizers are required for enrollment. This screening process is absolutely necessary because of the sensitive nature of going into an American Indian community. Prospective students must have a genuine interest in the authentic cultural introspection of the American Indian people, specifically, the White River Apache.*

Students will be additionally responsible for the cost of auto travel as well as food and accommodations en route (estimated at $200). There will be a fee for common food and other necessities. Every effort will be made to assist participants with pooling resources to keep costs at a minimum.

Participants in this conference can earn three units of college credit. This course satisfies SFAI requirements in Studio elective or Letters and Science elective.

Individuals may enroll on a non-credit, space-available basis after July 1st for a tuition of $800. For non-credit space reservations, call the SFAI Extension and Summer Programs Office at 749-4554.

Tuition and Fees

CREDIT CLASSES TUITION

Tuition for the credit classes is computed as follows:

1-11 units: multiply each unit by $605
12-15 units: pay a flat fee of $7,250
Over 15 units: pay $7,250 plus $605 per unit taken over 15 units.
Independent Study, Course #199: $4025
Non-Credit Registration for August Conferences: $800
Fee for Studio Use only: $605 per department
Payment programs are not available during the summer.

FINANCIAL AID

Students may make arrangements for their SFAI financial aid package to include courses taken during the summer session. Please contact the Financial Aid office at 749-4520 as early as possible for more information.

OTHER FEES

Late Registration Fee - After the first day of class: $50
Change of Program Fee - After the first day of class: No charge

LOCATIONS

Location 1:
All classes are held at:
800 Chestnut Street
Main Campus
unless otherwise specified

Location 1:

Subject to department restrictions, some studios and facilities will be available for use by students who are not registered for summer classes, but who were registered in Spring 1995 and who have early registered for Fall 1995. The studio use fee is $605 per department.
Please note: students who are registered for a summer class in one department must pay the studio use fee for departments in which they are not registered during the summer in addition to the tuition for the class(es) in which they are registered.

Location 2:
731 Market Street
Studios

Location 2:

Painting/Sculpture MFA students who have early registered for Fall 1995 may rent space for the period June 1 - August 20.
Students must consult the appropriate Department Manager after May 1, 1995 for information concerning availability and access to studios.

TUITION PAYMENT DATES

Students who register prior to the first day of class, either in person or by mail: a $300 non-refundable tuition deposit is due with your registration. The balance of tuition is due prior to the first day of class according to the following schedule:

Summer Session I : Tuition balance for pre-registered students is due in full by Friday, June 2, 1995.
Summer Session II : Tuition balance for preregistered students is due in full by Friday, July 7, 1995.
Students who register on the first day of class, in person: Tuition is due in full at the time of registration.
August Conferences: Early registration is encouraged as these fill early. Tuition is due in full by Friday, July 28, 1995.

Important: For the Summer Conferences, there will be no tuition refunds for cancellations or withdrawals after July 28, 1995.
Note: The $190 housing fee for the Art, Psyche, Spirit conference is due by July 1st. This fee is non-refundable and is in addition to the $300 tuition deposit. It must be collected by the Cashier's office in order to hold the group reservation at Westerbeke Ranch Conference Center.

REFUND POLICY

Tuition refunds will be issued for dropped classes and withdrawals according to the following schedule:

Full tuition refund (less the $300 tuition deposit) prior to first day of class, except for Summer Conferences. Deadline for all refunds for Summer Conferences is July 28, 1995. Anyone registering after the refund deadline for Summer Conferences will not be eligible for a refund.
75% refund during the first week of class applies for Summer Session I & II only.
No refunds after the first week of classes for Summer Session I & II.

Eligibility for refunds *will be determined based on the date that program changes or withdrawals are filed in writing with the Registrar's Office.*
Students who do not withdraw in writing are not eligible for a refund.

Photo by Lotte Dyhrberg

Please print

( )

Last Name | First Name | Day time phone

Address | City | State | Zip

○ YES ○ NO

Social Security # | Date of Birth | International Student | Type of Visa

	SS '95 *or* F '95	COURSE #	DAY	TIME	COURSE TITLE	UNITS	INSTRUCTOR	CREDIT
AUGUST CONFERENCES								
SUMMER SESSION I & II								

In order to reserve space by mail for Regular classes Summer Session I & II and Summer Conferences
Complete this form and enclose a $300 non-refundable deposit

If you have questions
Call the Registrar at 415.771.7020 x535. You will be notified immediately if class is full

In order to ensure your reservation
SFAI must receive this form BEFORE:
June 2 • Summer Session I
July 7 • Summer Session II
July 28 • August Conferences

In accordance with the Family Educational Rights and Privacy Act of 1974, SFAI may release to the public the following information, which is considered to be Directory Information: name, major, degree program, dates of attendance, degree(s) received, mailing address, telephone number, date of birth and social security number.
check one: ○ I request that the San Francisco Art Institute withold Directory Information about me at this time
○ I give permission to the San Francisco Art Institute to release Directory Information about me this semester

TOTAL UNITS

TOTAL TUITION

REGULAR CLASSES & CONFERENCES
REGISTRATION FORM

Mail this registraton form with payment/deposit to:

Registrar
SFAI
800 Chestnut Street
San Francisco, CA 94133

Non-Discrimination Policy The San Francisco Art Institute admits students to its programs without regard to religion, race, national or ethnic origin, gender, sexual orientation, age, or disability and does not discriminate on the basis of religion, race, national or ethnic origin, gender, sexual orientation, age or disability in the administration of its educational policies, financial aid and other programs, activities, or employment policies. Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's summer programs should write to the Director of Summer Programs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Summer Programs as far in advance of the date of entry as possible so that necessary accommodations can be made. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President of Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

SAN FRANCISCO ART INSTITUTE

95 SUMMER

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